

WEEKLY.]

The Musical World.

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VOL. 67.—No. 23.

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ROYAL ALBERT HALL, WEDNESDAY EVENING,
June 20, at eight.

MADAME CHRISTINE NILSSON'S LAST APPEARANCE
in public.

MADAME CHRISTINE NILSSON.—Mr. Kuhe begs to announce
the SECOND and LAST of his two GRAND CONCERTS on WEDNES-
DAY EVENING, June 20, at Eight, when Madame Christine Nilsson will
take her farewell, before retiring into private life.

MADAME CHRISTINE NILSSON'S FAREWELL, WED-
NESDAY EVENING, June 20, ROYAL ALBERT HALL, at Eight.
Artists: Madame Christine Nilsson, Madame Douilly, and Madame Antoinette
Sterling; Mr. Sims Reeves, Mr. Edward Lloyd, Signor Foli, Mr. Noiye, and Mr.
Santley. Solo pianoforte, Mdlle. Janotha; violin, Mdlle. Marianne Eissler;
violinello, Mr. Leo Stern. The London Glee Union. Conductor, Mr. Sidney
Naylor.—Tickets: Boxes, from £2 2s. to £5 5s.; amphitheatre stalls, 12s. 6d.;
area, 10s. 6d.; balcony, 7s. and 5s.; orchestra, 3s.; gallery, 2s., to be obtained
at the Hall; of the usual Agents; and at Austin's Office, St. James's Hall.—N.
Vert, 6, Cork-street, W.

DR. HANS VON BULOW, TUESDAY AFTERNOON NEXT,
ST. JAMES'S HALL, at Three.

DR. HANS VON BULOW'S ONLY APPEARANCES IN
ENGLAND.

DR. HANS VON BULOW, Tuesday Afternoon next, at Three.—
SECOND RECITAL of the BEETHOVEN CYCLUS. Programme:—
Sonata quasi Fantasia in E flat major, op. 27, No. 1 (1,801); Sonata quasi Fan-
tasia in C sharp minor, op. 27, No. 2; 15 Variations and Fugue (final Theme
from the "Eroica"), in E flat major, op. 35 (1,802); Sonata in D minor, op. 31,
No. 2 (1,802); Sonata in E flat major, op. 31, No. 3 (1,803); 32 Variations on
an Original Theme in C minor (1,805). The remaining Recitals will take place
on Tuesday Afternoons, June 19 and 26.—Reserved stalls, 10s. 6d.; balcony, 5s.;
area, 2s. 6d.; admission, 1s.—At Austin's office, St. James's Hall, and usual
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HALL, WEDNESDAY EVENING NEXT, June 13, at Eight o'clock.
Artists: Madame Albani, Madame Valleria, Madame Patey, Madame Antoi-
nette Sterling, Madame Trebelli, Mr. Sims Reeves, Mr. Edward Lloyd, Mr.
Maybrick, Mr. Santley, M. Vladimir de Pachmann. Full Orchestra. Conduc-
tors, Dr. Hans Richter and Mr. W. G. Cousins.—Tickets, £1 1s., 10s. 6d., 5s., and
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Austin's Ticket Office, St. James's Hall. Hon. Secs., Mr. Lewis Thomas and
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MADAME DE PACHMANN.

MADAME DE PACHMANN will give a PIANOFORTE
RECITAL, with the assistance of Mr. Richard Gompertz (violin), at
Princes' Hall (this day), Saturday, June 9, at 3. Programme: Sonata, Op. 81
(Beethoven); Lied ohne Worte (duetto) (Mendelssohn); Rondo Brillant
(Weber); Sonata in E minor, for pianoforte and violin (Margaret de Pachmann)
(first performance), Madame de Pachmann, and Mr. Richard Gompertz;
Danklied nach Sturm (Henselt); Ballade G minor, Op. 23 (Chopin); solo
violin, romance from the Hungarian Concerto (Joachim), Mr. Richard
Gompertz; Freuden-walzer (F. Praeger); Waldesrauschen and Galop Russe
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June 18, at Three. Vocalist, Mr. Bernard Lane.—Stalls, 7s. 6d., at the Rooms,
and at Miss Emma Barnett's residence, 25, Kilburn Priory, N.W.

(Continued on Page 444.)

Institutes and Colleges.

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The NEXT CONCERT will take place SATURDAY, June 16.

The Half Term will begin on Thursday, June 14.

Candidates for admission may be examined this day (Saturday) June 9, at two o'clock.

JOHN GILL, Secretary.

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MR. JOHN THOMAS (Harpist to Her Majesty the Queen) begs to announce that his **GRAND HARP CONCERT** will take place at St. James's Hall, on Saturday morning, June 30th, at three o'clock, assisted by eminent Artists. Harp Solos, Songs, with Harp Accompaniment, Duets for two Harps, and several compositions for a Band of 20 Harps. Mr. John Thomas will perform, among other works, an unpublished Grand Fantasia, by Parish Alvars, which has never yet been heard in public. Further particulars will be duly announced. Tickets—Sofa Stalls, One Guinea; Reserved Seats, Half-a-Guinea; Balcony, Five Shillings; Area, Half-a-Crown; Gallery, One Shilling; to be obtained of the principal Musicsellers and Librarians; at Austin's Ticket Office, St. James's Hall; and of Mr. John Thomas, 53, Welbeck Street, W.

MR. LAWRENCE KELLIE begs to announce that his third and last **VOCAL RECITAL** will take place at the Steinway Hall, Lower Seymour-street, WEDNESDAY, June 13, 1888, at 8 o'clock in the evening, when he will be assisted by the following artistes:—Miss Bertha Moore, Madame Wilson Osman, Miss Rosa Leo, Miss Damian, Herr Johannes Wolff (Solo Violinist to the King of Holland), &c., &c. Stalls, 7s. 6d.; Reserved Seats, 5s.; Gallery, 2s. 6d. Tickets to be obtained of Mr. Lawrence Kellie, "Alloa," Burton-road, Kilburn, N.W.; Messrs. Chappell and Co., 50, New Bond-street; and at the Hall.

MISS GEORGINA GANZ will give a **MATINEE MUSICALE**, under the immediate patronage of their Royal Highnesses the Duchess of Cambridge and Princess Mary Adelaide, Duchess of Teck, on TUESDAY, June 19, at Downshire House, 24, Belgrave-square (by kind permission of Mrs. Abbott).—Tickets at usual agents, and Miss Georgina Ganz 126, Harley-street, W.

MR. GANZ'S ANNUAL MORNING CONCERT will take place on THURSDAY, July 5, at DUDLEY HOUSE, Park-lane (by kind permission of the Countess of Dudley).

ROYAL ALBERT HALL, June 9th, at 3 o'clock.

MR. EDWIN BENDING'S GRAND MORNING CONCERT (this day) June 9th.

MADAME VALLERIA and MADAME TREBELLI.

MR. and MRS. HENSCHER, June 9th.

MR. BARTON MCGUCKIN and SIGNOR FOLI, Royal Albert Hall, June 9th.

MADAME NORMAN-NERUDA, Solo Violin.

MADAME SOPHIE MENTER, Solo Pianoforte.

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SARASATE—An **ADDITIONAL and FAREWELL CONCERT** (by general request), St. James's Hall, (this day), Saturday, June 9th at 3.

SARASATE—This day, at 3, **ADDITIONAL CONCERT** (by general request).

SARASATE—**BEETHOVEN'S VIOLIN CONCERTO**, this day, at 3.

SARASATE—**MENDELSSOHN'S VIOLIN CONCERTO**, This day, at 3.

SARASATE—**ZIGEUNERWEISEN** (Gipsy Dances) (Sarasate), this day, at 3.

SARASATE—**MR. W. G. CUSINS** will **CONDUCT** full orchestra, this day, at 3.

SARASATE—**LAST APPEARANCE** this season, this day, at 3. Special prices:—Stalls, 10s. 6d.; balcony, 5s.; area, 2s., and admission, 1s., at Austin's Office, St. James's Hall; and usual Agents.—N. Vert, 6, Cork-street, W.

SOPHIE MENTER.

MADAME SOPHIE MENTER'S SECOND and LAST PIANOFORTE RECITAL, THURSDAY AFTERNOON, June 14, at 3, St. James's Hall. Tickets, 10s. 6d., 3s., and 1s., at usual agents and Austin's Office, St. James's Hall.—N. Vert, 6, Cork Street, W.

MR. and MRS. HENSCHER'S VOCAL RECITALS.

MR. and MRS. HENSCHER'S SECOND and LAST VOCAL RECITAL this season, Princes' Hall, MONDAY AFTERNOON, June 18, at 3. Tickets, 7s. 6d., 3s., and 1s., at Princes' Hall and usual agents.—N. Vert, 6, Cork Street, W.

ST. JAMES'S HALL—Augustus Harris has the honour to announce a **GRAND MORNING CONCERT**, by the artists of the Royal Italian Opera, Covent Garden, on MONDAY NEXT, June the 11th, at 3 o'clock. Tickets, 12s. 6d., 7s. 6d., 5s., 3s.; admission, 1s.; at Austin's, St. James's Hall, and all principal Libraries. Full particulars will be duly announced.

ST. JAMES'S HALL—**GRAND MORNING CONCERT**, MONDAY NEXT, June 11, at Three o'clock.—Mdlle. Arnoldson, Mdlle. Ella Russell, and Madame Minnie Hawk, Madame Melba, Mdlle. Martini, and Mdlle. Macintyre, Mdlle. Desvignes and Madame Scalchi; Signor Ravelli, Signor Perugini, and Signor Dandrade, Signor Navarrini, Signor Ciampi, Signor Sinclair, and M. Lassalle.

M. OVIDE MUSIN'S VIOLIN RECITAL, with Orchestra, June 19, Princes' Hall, at 3 o'clock.

M. OVIDE MUSIN'S ONLY APPEARANCE in ENGLAND this Season, and his first appearance for four years. Conductor, Mr. Walter Damrosch (Conductor of the Symphony Society, and Oratorio Society of New York, and at the Metropolitan Opera House). Vocalist, Mr. Ma^x Heinrich, of New York. Accompanist, Signor Bisaccia. Full orchestra. Further particulars will be duly announced. Tickets—Stalls, 10s. 6d.; balcony, 5s.; admission, 2s. 6d.—N. Vert, 6, Cork Street, W.

PRINCES' HALL, PICCADILLY—**MADAME SOPHIE LOWE and MISS MATHILDE WURM** beg to announce a **MORNING CONCERT**, at the above Hall, on TUESDAY AFTERNOON, June 12th, 1888, to commence at 3.30. The programme will include Brahms's "Liebeslieder," for Four Voices and Pianoforte. Vocalists—Madame Sophie Lowe, Miss Lena Little, Herr Robert Kaufmann, and Mr. Herbert Thoradike; pianoforte, Miss Mathilde Wurm. Stalls, 10s. 6d.; Balcony, 3s.; Admission, 1s. N. Vert, 6, Cork Street, Burlington Gardens, W.

MR. CHAS. GARDNER'S ANNUAL MATINEE MUSICALE at WILLIS'S ROOMS, on SATURDAY, June 9th. Vocalists, Miss Douglas, Madame Belle Cole, and Mr. W. H. Cummings. Solo violin, Herr Ludwig. Flute, Mr. Barrett. Bassoon, Mr. Wotton.—Stalls, half-a-guinea, or to admit three, one guinea, of the usual agents, or of Mr. Chas. Gardner, 10, Warwick-crescent, W.

MR. STANLEY SMITH will give a **MORNING CONCERT** at the STEINWAY HALL, Lower Seymour Street, W., on FRIDAY, June 15th, at 3. Artistes: Madame Carrie Blackwell, Miss Emmie Low, Miss Grace Damian, Miss Meredith Elliott, Mr. Reginald Groome, Mr. J. E. Houghton, and Mr. Stanley Smith. Violin, Mdlle. Bertha Brouill. Conductors, Mr. F. A. W. Docker, Mr. G. E. Croager, and Mr. Osborne Williams.—Stalls, 5s.; reserved seats, 3s. Tickets may be obtained of Mr. Stanley Smith, 26, Alma-square, St. John's Wood, N.W., and at Novello's, 1, Berner's-street, Oxford-street, W.

MRS. L'STRANGE'S ANNUAL CONCERT, on Monday, June 11th, at the Steinway Hall, to commence at 3.30. Artistes: Miss Falconar, Mrs. L'Strange, Miss Lucy Riley, Miss Carmichael, Miss Maud Webster; Messrs. William Nicholl, Herbert Thorndike, Gabriel Thorp, Henri Logé, and Wilfrid Bendall. Tickets, 7s. 6d., 2s. 6d., and 1s. Of Mrs. L'Strange, 65, Hereford-road, or at the Hall.

PALL MALL—A fine Violin, by A. Stradivarius, recently received from Spain. **MESSRS. FOSTER** respectfully announce for Sale by Auction, on FRIDAY NEXT, the 15th instant, at about 3 o'clock, an old Italian VIOLIN labelled "Antonius Stradivarius Cremonensis Faciebat, Anno, 1723. May be viewed.—54, Pall Mall.

ORGAN PIPE DECORATION.—Estimates for Decorating Organ Pipes—designs provided if required.—W. LAMB, Art Decorator to the Trade, 1a, Margaret Street, Regent Street, London.

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WANTED.—For the **SALFORD POLICE BAND**, first-class players of two B flat Clarionets and one Oboe. Pay, on joining, 24s. per week, increasing to 28s. in four years. Height not less than 5 feet 9 inches. Age not to exceed twenty eight. Bandmen to become Police Officers, and enjoy the benefits of the Superannuation Fund, &c. Conditions of service forwarded on application to the Chief Constable, Town Hall, Salford, Lancashire.

Facts and Comments.

"Faust" (Berlioz) will be performed in St. James' Hall at the Sixth Richter Concert on Monday, June 18th.

People who are getting a little weary of musical prodigies will be glad to note that the latest wonderful child is not a musician or an actor, but a mechanical inventor. It is an American girl this time, by name Laura Jones, who has improved a plough, and invented a precociously ingenious grain elevator. This is something to be grateful for, since at least no musical society will ask the young lady to perform on the plough at a concert.

Mr. Charles Hallé and Dr. Stainer are amongst the knights created on the Queen's Birthday.

We are glad to learn that the proposal to found a scholarship at the Royal Academy, in memory of the late Walter Bache, which takes the form of a supplement to the existing Liszt scholarship, is progressing satisfactorily, upwards of £200 having been already subscribed.

"Freund's Music and Drama" states that Mr. Gustav Hinrichs, who was for some time Mr. Theodore Thomas's assistant conductor, and last season musical director of the National Opera Company, has organised a company for the production of standard operas in English at Philadelphia, and later at the more important cities of the Union, should the first venture prove successful. One would like to know whether Mr. Hinrichs intends to give English operas, or only operas in English. A little American encouragement of the modern English music-drama would not be amiss.

A correspondent writes: "I once before drew your attention to the curious fact that works are frequently advertised in the continental papers by composers of obviously English names, of whom we know little or nothing in this country. In a recent issue of a German paper, I observe the announcement of a piece entitled 'Waldeinsamkeit' (Wood-Dreams) by William Cooper. The opus number is 123. Who is William Cooper, and why are his 123 works never heard or heard of in England?" (We cannot tell, because we do not know.—ED. MUS. W.)

Madame Blanche Roosevelt Marchetta, better known in the musical world under the name of Rosa Vella, is a very clever young lady, and the poets cannot resist her blandishments. It will be remembered that some years ago she got Longfellow to write, or at least arrange, an operatic libretto for her, which was set to music by Mr. Cellier, for which she enacted the heroine, looking as lovely in classical draperies as she had done as Violetta at her memorable *début* at Covent Garden, which was her first and last appearance on that stage. Quite recently she has entered into a partnership with M. Victorien Sardou, who is about to dramatise "The Copper Queen" (La Reine de Cuivre), the successful study of American life by Madame Marchetta. The play will at once be translated into several languages, and produced on various American and European stages. It will be signed by M. Sardou and Mme. Marchetta, and will certainly constitute one of the chief novelties and dramatic attractions of the forthcoming season. This is the first occasion on which M. Sardou has set about the production of a work with the co-operation of a foreign author.

If all unsuccessful prima donnas would only follow Madame Marchetta's example, and take to novel-writing, what a good time the musical critics would have, although Mr.

Mudie and his clients might possibly take a different view of the matter.

As a general rule, managers and artists only fall out when a piece has failed, and there is no doubt something in the sight of an empty theatre which induces a combativeness in a company, much as the conductor and driver of an empty omnibus pour out on each other the satire which, when they themselves are prosperous, is usually reserved for their rivals. But the quarrel between Mr. Leslie and Mr. Hayden Coffin seems an exception to the rule. Their omnibus is full, but nevertheless Mr. Coffin has turned upon his manager, but it is not quite clear who has been rent. Mr. Coffin sues Mr. Leslie for £49 4s. 2d. for salary. It seems that on April 1st—*absit omen!*—he received a cheque for £35 4s. 9d., the balance being deducted on account of the non-performance on Good Friday. It would be interesting to know by what arithmetical process Mr. Coffin has calculated the worth of his professional services with such curious accuracy, for the full statement of the claims so teems with shillings and pence, that, like Humpty Dumpty in Wonderland, one admits that it looks all right on paper, but would like to work it out by and by.

M. Saint Saëns has returned to Paris with the score of his new opera completed. That work is founded by M. Louis Gallet on the drama of M. Paul Meurice, and has for its hero the same Benvenuto Cellini whom Berlioz has subjected to musical treatment. The work is divided into seven tableaux, which, however do not include the famous scene of the Founding of Perseus, which forms the chief incident of Berlioz's opera. The title of the new work has undergone a variety of changes. At first it was to be called "Ascanio," then "Benvenuto" was fixed upon; but it appears that another opera of the same name is already in existence, although as yet unperformed, and its joint authors claim copyright in the title. In case they can make good their claim, M. Saint Saëns will call his opera either "Colombe" or "Hebe."

The Bologna Musical Exhibition was duly opened last month, and there are many interesting objects in the various rooms, one of which is devoted to Rossini, another to Donizetti, a third to Spontini, and a fourth to Wagner. We are sorry to learn that the performances of early Italian operas will probably have to be given up, an ordinary season, with a hackneyed modern *répertoire*, taking their place. There is also some hitch about the English exhibits, which will not be sent unless the London and the local committee can agree as to the terms of insurance.

Let all people who care for a thoroughly artistic and refined dramatic performance, repair forthwith to Terry's Theatre in the Strand, and see the "Real Little Lord Fauntleroy," as acted by the two little Miss Beringers, and a cast of singular efficiency. Here also they will see how the absurd custom of "slow music" may be turned to excellent account. On two occasions Brahms's Lullaby is played *pianissimo* by the orchestra, the effect of a singularly touching situation being in each instance intensified by the tender strains. Mr. Irving, Mr. Wilson Barrett, and other managers might learn a lesson from the ingenious Mrs. Beringer, unless, indeed, it was her accomplished husband who hit upon this excellent idea.

Everyone will be glad to know that Mr. Santley came back from Malta so far recovered from his recent illness, that he was able to appear on Tuesday last at Signorina Gambogi's Concert. The progress of his illness has been watched anxiously by all lovers of high musical art, which has few more able or conscientious exponents than our great baritone. His absence

from our concert-rooms has left a gap not to be filled, for there is only one Santley.

The Annual Sunday School Festival at the Crystal Palace is announced to take place this year on June 13th. There will be a concert in the afternoon by a choir of 5,000 voices, under the conductorship of Mr. Luther Hinton. The programme will include Mendelssohn's "Let all men praise the Lord," the Evening Hymn from the "Golden Legend," and Mackenzie's "The stars are with the voyagers." The organist will be Mr. David Davies.

Mr. E. H. Thorne announces a pianoforte recital to take place on June 23rd, at Princes' Hall, at which he will be assisted by several of his pupils. The programme includes several items of considerable interest, notably Rheinberger's A minor duet for two pianofortes, a new "Sonata elegiaca," written by the concert giver himself, Beethoven's D major sonata, op. 10, and Chopin's rondo, for two pianofortes, op. 73.

Mdme. Sophie Menter has revised the programme of her second pianoforte recital, announced for the 14th instant, in which the element of variety will certainly not be wanting, the field to be covered including a Sonata of Beethoven ("Les Adieux"), Schumann's "Carnival," and Tausig's arrangement of a pastorale and capriccio by Scarlatti, besides smaller selections from Schubert, Mendelssohn, Chopin, Tausig, and Liszt.

The Austrian pianist, Mr. Joseffy, who has gained considerable favour in America as a graceful exponent of certain popular styles of pianoforte music, is expected here next autumn.

The Royal Academy and the Royal College of Music are carrying their amiable rivalry into other spheres than that of art. A cricket match between teams representative of each institution is announced to take place on the Eton and Middlesex Ground, on June 14th, when a goodly number of the professors, with Dr. Mackenzie and Sir George Grove, are expected to be present. Will the players bat with violins, and the umpires signal the "overs" on trombones? Muscles and music—there is something good in the combination besides its alliteration.

We are asked to state that Messrs. Patey and Willis are the publishers of the "Pastoral Suite," by Mr. J. F. Barnett, performed at the last Philharmonic Concert.

A correspondent writes: "A new opera, 'Der Sturm,' by Herr Anton Ursprush, has just been produced at the theatre at Frankfort-on-Maine. The libretto, by Emil Pirazzo, is adapted from Shakespeare's 'Tempest.' The piece had an enthusiastic reception from the public. It will probably be produced in England before long, as its subject is expected to prove of special interest to the English musical and operatic world."

M. Musin's orchestral concert, on June 19th, at Princes' Hall (3 o'clock) will be conducted by Walter Damrosch, conductor of the Symphony Society and Oratorio Society of New York, and the Metropolitan Opera House. The programme will include Beethoven's 7th Symphony and Liszt's Rhapsody, No. 14.

Miss Emma Barnett announces a pianoforte recital to take place on June 13, at the Marlborough Rooms, when the programme will include Beethoven's Sonata in E flat, op. 31, a pastorale by Scarlatti, J. F. Barnett's "Autumn Leaves," and a gavotte composed by the young pianist herself.

Someone whispers that Mr. Martyn van Lennep's new operetta, "Cupid Incog," is something out of the common. It will be produced at St. George's Hall, on Tuesday evening next, when the composer and Mr. Templer Saxe give their first soiree. The parts will be sustained by Miss Annie Schuberth, Miss A. Nugent, Mr. Bruce Herber, and Mr. Templer Saxe.

PAGANINI AND LISZT?

By G. MAZZUCATO.

(Continued.)

"I am ashamed to tell it, but it is a real fact that my eyes began to tickle, to swell, to fill with tears, and I could see only dimly through them. As I turned round to wipe them on my sleeve, I just had a glimpse of the governor's and the other fellow's faces, and a precious sight it was, I can assure you! Blubbery, and snivelling, and sniffing like boys going to school; munching the stems of their pipes as if they had been so many sugar-sticks; and tears running down their rough, weather-beaten, unshaven cheeks and chins, and hanging at the tip of their hairs like so many drops of dew on the grass! The charm was growing. Everyone about the house, in the kitchen, in the yard, in the stables was labouring under its influence; unconsciously, one by one, from all parts they swept into the room, slunk noiselessly along the walls, and there stood motionless, in the queerest attitudes of stupor. Georgy was still jammed at the door-post, his wife was by the piano grouped with the children, stooping over them and keeping them from the instrument; one of the postilions had been struck by the music, while in the act of filling his glass, and there he was aghast, leaning against the wall, his glass in one hand, his bottle in the other, but not a drop came out for as long as that tune lasted, which was taking away all our senses, except that of hearing. The dark figure of the elderly stranger was looming immediately behind the player's seat; dark, tall, upright, his face paler than death itself, his black eyes almost starting out of their sockets, his high, bold forehead covered with large drops of perspiration, his long, thin arms outstretched like enormous wings, high over everybody's head, as if to keep even the shadow of a breath from approaching too near the player, and breaking the enchantment. We were all taken in, the devil had spread his net in the right place, and caught us all unawares. I am positive, sir; I could swear to it on the spot, and die and be saved, that not only I, but everything within reach of that unearthly sound was worked upon by magic. No stillness like that was ever known in this place; the wind ceased blowing for the time being, the moon and the clouds stood motionless in the sky, the sulky candles forgot flickering, and burnt steady and bright, with a long tapering flame, and to this day I feel sure that there was speaking out of the charmed piano the spirit of the poor good lady, for it gave out such a tender and penetrating voice as no wood, nor brass, nor wire, nor cat-guts can ever be made to give out by mere human power. Slowly, softly, almost insensibly, the tune was now getting feebler and feebler, and farther and farther, that we could not say whether it was only reverberating in our ears and hearts, or whether the echo of that voice was still oozing from the inmost fibres of the instrument. At last it died away entirely, and all was perfect silence.

"All was perfect silence for a few moments only; then of a sudden the player, as if by a supernatural effort he were striving to break through a trance, tossed and threw back his head, lifted up deliberately his right hand, flourished it into the air, and bang he struck frantically with it the upper keys of the keyboard, so that the din flew across our very souls and set us all a-moaning. 'Mercy upon us,' shrieked out the terrified woman, and making a swoop on her yelling children, whisked them away and disappeared from the room. 'That's the crack that lets the devils loose,' burst out the governor, bolting with us through the window into the room, where there was such a rush, enough to pitch over tables, chairs, piano, and player altogether.

"Hullo! Hurrah! roared out the postilion, throwing up his arms, waving his ruby, big-bellied flask, and filling the cups

all round. Hurrah! Hurrah! shouted we at the top of our voices, but the din of that infernal piano had the best of us, and jingled high above our shouting and cheering.

"Hey-yo! A mad career down hill—down and down, quicker and quicker, and stronger, and louder, and shriller and sharper, the jingling, and banging, and tolling, and pealing, and singing went on, that, had all the wires of the instrument been as many sets of bells swung wildly by a frantic bell-ringer, the noise could not have been more deafening. Wine, wine, more wine, a glass, a bottle, a jug, a tub, a barrel, a cask, a vat; unhinge the cellar door, tap it, draw it, fizz it, blast the vessels and let the liquor run, hurrah! Fill the pipes, fill the glasses, up the smoke, down the wine, the floor is shaking, the earth is seething, the earth is burning, the lasses are laughing, there's joy in their eyes, temptation in their lips, they are thumping, they are stamping, trampling, romping—go it, boys, the devil is pipi g to you. St. John's night! hurrah! go it, boys, dance away.

"On and on, quicker, and stronger, and louder, and shriller, and sharper, the jingling, and banging, and tolling, and pealing, and singing, was swelling and swelling; the old stranger was quaffing bumper after bumper, as if the more he drank the thirstier he grew, striding up and down, clenching and shaking his fists, grinding his teeth, rolling his eyes, swinging his hands, and making his bony fingers crack, gasping, muttering, until overwhelmed himself by that wild music, he sprang savagely toward the mysterious box, threw it open, grasped an old fiddle, and, putting himself over against the mar at the piano, with a look of devilish defiance began to bow away the same infernal deafening tune.

"Was ever such a concert as that heard by mortal man? I shudder only to recall it to memory! It cut all through our fibres, it flung the mad blood careering through the veins as hot as liquid iron, and we were raving in a fever of passion. It was giddiness, dizziness, and frenzy; we were plunging fatally deeper and deeper in a maddening drunkenness of sinful enchantments. I felt I was turning round and round in a vertiginous dance, hugging close to my panting breast a wasp-waisted peasant girl, as hot as burning coals, as light as thought, as swift as wind; her damp, throbbing head sinking on my shoulder, her cheeks flushed and burning against my flushed and burning cheeks, her streaming hair lashing against my face and coiling round our necks, turning round and round, urged, goaded, pushed, wafted on and on by that ceaseless, unrelenting, furious storm of harmony, whose searching, maddening strains grasped the soul through the ear; turning and turning round and round with tens, hundreds, thousands, millions of other couples, all as swift, as light, as wild as we, sweeping out of the room, across the meadow, through the village, by the churchyard, down the valley, over the bridge, up the mountain, along the hedge, dashing swiftly through the room again by the two ghastly, pale, frightful, grinning players, and always turning, and twirling, and whirling, and flying, and on and on, and again and again, for ever and ever.

"The wind, howling and hissing fiercely, was lashing the old stout trees that bent groaning their dark heads under its fury, and nearly touched our faces with their rustling foliage. The clouds were scudding through an angry sky, and at fits and starts, the full moon, breaking through the black volumes of vapour, flung flashes of dazzling white beams, and lighted up the hill tops, shattered into a thousand rugged, fantastical shapes, and the spinning rings of the weird crew. The bells, near and far, rang the tocsin, clangours blasted from unearthly trumpet, by supernatural players from above and below filled the air; the waterfall was tumbling and frothing amidst the boulders, falling with a terrific rage over a huge ruin of shattered rocks, running away with a roar through the dark ravine; appalling figures of unknown persons that had been dead for ages and ages, were pushing, and crowding, and thronging, and swarming, and flinging themselves in couples into the enchanted rings, shouting and laughing and singing, and twirling and whirling round, and round, and round; while high above the hissing and howling of the winds, the groaning and rustling of the forest, the roaring of the waterfall, the tocsin, the cheering and howling, the hideous cries and peals of superhuman laughter,

wafted on the wings of the mountain gale, quicker and quicker, and stronger, and louder, and shriller, and sharper, the jingling, and clanging, and tolling, and pealing, and ringing of the piano and the fiddle were swelling and swelling; the two grinning demons looking steadily at each other as if vainly striving to overcome each other's powers; the one thundering on the piano and striking sparks and light at each touch, the other frantically bowing at his fiddle, and at each motion of his arm pushing the tip of his enchanted bow up into heaven, and driving it back as quick as lightning to knock with its handle at hell's gate.

"The next morning when I awoke the sun was already high, and darting straight in my face. I felt queer, very queer, and looking round I recognised the place very well, and perceived that overnight I must have fallen asleep on the steps by the door. It was as bright a Sunday morning as ever was; the bells were ringing the Christians to mass, and the villagers were passing up by twos and threes, fresh, jolly, and happy, all going to church. I could not well get up, at first, nor string together my ideas: looking round with a sheepish face, I caught sight of Georgy, sitting down on this bench all by himself, his head hung down on his breast.

"Georgy," said I, scratching my aching head, and rubbing my eyes; "Georgy, I say, what the deuce was the matter?"

"Who knows?"

"Who were the two fellows?"

"Who knows?"

"I say, where are they? Are they all gone?"

"Who knows?"

"But, Georgy, what was all that devilment last night?"

"Who knows? St. John's night, and heaven be thanked it is past and gone, and we no worse than we are. Get up, old man, 'tis time for mass; let us go to church, and God forgive us our sins."

MADAME NILSSON'S FAREWELL CONCERT.

The large audience which assembled at the Albert Hall last Thursday week was attracted by an event which may be said to be of historic importance in the annals of the opera. Madame Nilsson, who gave the first of her two farewell concerts on that occasion, has been, next to Madame Patti, the greatest support of Italian opera in this country, and not in this country alone. Ever since this great artist appeared at the Théâtre Lyrique, 24 years ago, as Violetta in Verdi's "Traviata," she has conquered innumerable audiences by the charm of her individuality, which was all the more potent because so far removed from the ordinary type of the *prima donna*. The untainted grace, the unconventional gestures, the natural impulses of the Swedish peasant girl clung to Madame Nilsson, and gave a peculiarly racy flavour to her impersonations on the operatic stage, impressing the *habitués* of Her Majesty's Theatre as something entirely new when she appeared before them three years after her *début* and took London, even as she had taken Paris, by storm. Neither did the spell which she had cast over her audience abate after its novelty had worn off. It would be an exaggeration to say that Madame Nilsson imparted much life to the commonplace types of the hackneyed *répertoire*; but whenever the opportunity of a genuine outburst of dramatic passion or for a subtle touch of character occurred her artistic nature immediately responded, and she was as fresh and original as ever. That such an artist has finally left the stage, and will forsake the concert platform as well before the end of this season, is a matter for regret, not however, unmixed with satisfaction. There is perhaps no more melancholy sight than the singers who go on trading upon their popularity long after their voice has become a memory of the past, and who take their farewell of the public with a reluctance not altogether shared even by their most constant admirers. Madame Nilsson is not likely to fall into this besetting sin of her profession. We understand that she is firmly resolved not to appear again in public after the two farewell concerts arranged for her by Mr. Kuhe, unless indeed some charitable purpose should now and then induce her to emerge from the *otium cum dignitate* to which her past services have fully entitled her.

It would be unnecessary to describe the scene in the vast hall, which was filled in all parts by a distinguished audience, whose applause never seemed to end as the great artist appeared on the platform, and again after each of her songs. Demonstrations of this kind necessarily resemble each other so much as almost to make one wonder that their objects never seem to tire of them. It may, however, be said that in these cheers there seemed a note of regretful sentiment which was peculiar to the occasion and seemed to produce a profound impression upon the artist. The programme of the concert had a kind of retrospective character about it; Madame Nilsson evidently wished to remind her audience of some of her chief successes, and to supply as it were a memorial of her great past. This remark scarcely applies to "I know that my Redeemer liveth," from the "Messiah," for the artist's success in oratorio, and especially in Handel's music, has never been very marked. On the other hand, the song from "Lohengrin" reminded one of the most poetic of all Elsas, and the "Jewel Song" from "Faust" of the most pathetic of all Marguerites. Her greatest triumphs in the last-named character did not, however, lie in Gounod's opera. It was in Boito's "Mefistofele" that Madame Nilsson reached perhaps the acme of her powers. The performance of that remarkable work, conducted by Signor Arditì and witnessed by the composer, which took place at Her Majesty's Theatre in 1880 lives in the memory of those who were present at one of the most perfect ever given on the Italian stage in England. The solo quartet, consisting of Madame Nilsson, Madame Trebelli, Signor Campanini, and Signor Nanetti, could not have been surpassed, and it was the general opinion, shared, it was understood, by the artist herself, that Madame Nilsson had never before played a part with greater intensity and realized it with more convincing truth than she did that of Marguerite. Of that memorable occasion many among the audience were reminded by the graceful, but not in any sense significant, duet, "La luna immobile," in which Madame Nilsson was joined, as she had been eight years before, by Madame Trebelli. The remainder of the concert does not call for notice. Madame Nilsson was assisted by Mr. Sims Reeves, who was in excellent voice, Mr. Henschel, and Mr. Barrington Foote. Miss Kuhe was the solo pianist, and an efficient orchestra, under Mr. Cusins, performed the overture to "Die Meistersinger" and the brilliant march written by Mr. Cusins for the silver wedding of the Prince and Princess of Wales.—*The Times*

MARIE ROZE IN OPERA.

So far as this country is concerned, English opera is the poorer by the loss of Madame Marie Roze, who in her latest appearance on the stage of the Court Theatre last week bade farewell to the lyric stage of this country—at all events, if the "farewell" is not final, it must, according to the programme of the *prima donna*, be a goodbye of a very long duration. Madame Marie Roze has had a long and varied career, and upon her leaving this country it might be interesting to give a list of the characters she has assumed in the various operas in which she has appeared in Liverpool. Madame Roze's first appearance was in 1873, at the Alexandra Theatre, with the Italian Opera Company, under the direction of Mr. Mapleson. Her first opera here was "Faust." Madame Roze re-visited Liverpool under Mr. Mapleson's direction every season until 1877, when her contract with him expired. The operas in which she played in Liverpool during these four years were "Faust," "Freischütz," "Trovatore," "Flauto Magico," "Il Talismano," "Don Giovanni," "Nozze di Figaro," "Robert the Devil," and "Les Huguenots." Madame Roze made her first appearance in Liverpool with Mr. Carl Rosa at the Alexandra Theatre on the 8th of September, 1882, making her *debut* in "Fidelio." She has since re-visited Liverpool each season with the Rosa Opera Company, and has performed the following extensive repertoire:—"Fidelio," "Lucrezia Borgia," "Favorita," "Mignon," "Faust," "Trovatore," "Manon," "Colomba," "Galatea," "Fadette," "Don Giovanni," "Marriage of Figaro," "Ruy Blas," "Carmen," and "Lohengrin." Taking into consideration the enormous diversity of the various *rôles* Madame Marie Roze

has played in Italian, French, and English opera, and her labours, which have necessarily been incessant, it is a case almost without parallel. The total number of her parts in opera in three languages amounts to fifty-eight different characters, any of which she could be safely called upon to perform with one rehearsal.—*Liverpool Daily Post*.

Reviews.

STRAKOSCH'S TEN COMMANDMENTS.

("Maurice Strakosch's Ten Commandments of Music," compiled and edited by M. Le Roy. Cramer & Co.)

In a sketch not long ago given in these columns of the early career of "Nikita," the name of Maurice Strakosch, the late instructor and ever kind and helpful friend of this interesting young artist and rising public favourite, naturally figured with considerable prominence; and the incidental mention of a certain set of exercises, fancifully dubbed by the eminent impresario, "The Ten Commandments of Music," the daily practice of which he so earnestly enjoined upon all pupils without exception, whatever their stage of proficiency, will not have failed to whet the curiosity of many an aspiring vocalist, and of others interested directly or indirectly in that branch of musical art. What was the secret, the characteristic feature of this wondrous code, framed by the most successful impresario of modern times, by the discoverer of Patti, and teacher of Nilsson, of Bjorksten and Wachtel, Donadio, Belocca, Heilbron, Kellog, Minnie Hauk, Sigrid Arnoldson, Nikita, and others too numerous to mention, who had obtained the material for his Musical Decalogue from the lips of the great Pasta herself? The answer to this question has just been furnished by Nikita's uncle, M. Le Roy, who, in accordance with the express wishes of the late impresario, continues his niece's course of education on the lines clearly laid down by him before his death. Vocal students have good reason to feel indebted to M. Le Roy for a work possessing merits that go far beyond the mere satisfying of their curiosity. Brief, singularly clear, and absolutely free from padding, physiological or otherwise, the hints for voice cultivation, and the system of daily practice comprising the "commandments" must be regarded as the concentrated extract of the teachings of a phenomenally successful master, and, apart from the prestige they will on that account naturally carry with them, their common-sense and eminently practical character can hardly fail to arrest the attention of every unprejudiced reader. It would be scarcely fair to make quotations from the few well-weighed directions which precede these exercises. The result of many years' careful observation, they are designed not only for developing, but also for keeping the vocal organs in the highest state of efficiency possible to them. The passages to be sung are simple enough, proceeding from the practice of single notes to that of scales, and other more or less simple and familiar sequences. It is in the manner of prescribing them, in skill of their arrangement, and the care bestowed upon the apportionments of their length, that the value of these will be found chiefly to consist. In connection with the question of *regime*, a series of calisthenic exercises is also given, with explanatory drawings, and a tuneful march, composed by M. Le Roy, with the object of adding liveliness to the performance. With regard to diet, Strakosch includes in his *index expurgatorius*, tobacco in all forms, strong tea and coffee, ice creams, candies, nuts, sauces, vinegars, and, generally, all highly-seasoned food; and his remarks upon the use of alcoholic liquors are of a kind to rejoice the heart of Sir Wilfrid Lawson himself. The book is rendered further attractive by a well-written account of Maurice Strakosch, and the remarkable work he achieved, by several highly interesting autographic letters, and admirably executed portraits of the impresario, and of Patti, and of Nikita.

The Organ World.

ORGAN RECITAL PLAYING.

XV.

In speaking of Handel's concertos, Dr. Burney, in his "History of Music," observes that "public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years." This is a somewhat exaggerated estimate of their popularity; although it is quite true that they were and are still very extensively performed purely as solo music. The strange thing, nevertheless, is the fact that most of these works were never played with orchestral accompaniments after Handel's time, and are even now very rarely performed in this way and in accordance with the composer's intentions. That these works should have been overlooked at our musical festivals and by our societies giving concerts, with both organ and orchestra available, is, indeed, a matter of surprise. This feeling, however, is likely to be modified by consideration. In the first place, Handel's reputation as a composer of choral music has put into the shade his claims to be regarded as a writer of instrumental works. Then the orchestration of the concertos, though displaying interesting and effective features, was too thin and mannered to survive his own day and to outlive the modern orchestration which sprang up under the labours of the great writers who followed Handel very closely. Again, Handel's concertos are built upon the suite plan, and were consequently in the matter of form very soon out of date. And it must be acknowledged that the combination of organ and orchestra—one of the grandest efforts of the musical art—has not only been neglected, but has been tacitly, if not openly condemned on the ground of a real or assumed jealousy between the great musical powers, the "King and the Emperor" of the art, to quote Berlioz's not altogether happy definition. And once more, there have been the technical difficulties to contend with in the case of Handel's concertos; a thin, often meagre, organ part, as little in accordance with modern taste as his slender orchestration, and but little likely to hold a place in the presence of Bach's organ music, written upon a grander scale for larger instruments; and a *basso continuo* not often adequately rendered in the days when figured bass playing had ceased to be even a professional attainment, and itself a matter musicians may not agree upon when transcribed into fully noted harmony.

The two sets of concertos for the organ, each set consisting of six, were published during Handel's lifetime, at the dates 1738 for first set, and 1740 for the second, and so many copies were printed—a fact clearly demonstrating a wide popularity, almost justifying Dr. Burney's words—that even now many copies are extant and may be secured at second-hand book shops from time to time.

In one notable respect, the definition "mannered" must not be applied to Handel's organ concertos, for in the use of the solo instrument the composer writes with a really remarkable degree of spirit and freedom. This is specially evident when one compares his work in this direction with the organ pieces of all other composers of his day, of this or any other country, excepting only the works of the mighty J. S. Bach. This freedom is manifest in the nature of the musical ideas assigned to the solo instrument, and in the absence of all restraint regarding the organic combinations and effects by the medium of which they are to be expressed. Even granting that Handel had an eye to performance of this music on the harpsicord as well as the organ, the fact remains that the solo part is wonderfully organic, bright, and often remarkably full of character. Although the title page of the earlier editions of these concertos tells the world that they are for "Harpsicord or Organ," from Handel's

own performances, and from the fact that the Harpsicord would make a very indifferent concerto solo instrument, there is but little question that the composer intended these works for the organ as the chief instrument. With regard to the technicalities of the organ, the author again displays a large-sighted freedom, as there are no solos for flute, or bassoon stops, or for the now utterly out-of-date cornet stop. It might be urged that the composer had to deal with smaller organs of more limited and less characteristic resources than were to be found in the prominent London churches, even in his day. Still the argument does not disturb the fact that Handel, like the other leading composers for the organ, J. S. Bach and Mendelssohn, elected to abide by the principle of almost entirely leaving the definite selection of organic effects to the performer. Such a method seems to ignore the changing fashions of a given period, and to show a determination to write organ music "not for an age but for all time." All the same it may be questioned whether definiteness of effect—so entirely in accordance as it is with the present importance assigned to tone-colour as a distinct department of the art and now becoming daily more and more possible under the acceptance of such general, but not narrow or confining, principles of organ construction as were advantageously laid down at the College of Organists' Conference—must not be more carefully studied and aimed at by future writers for the instrument.

E. H. TURPIN.

THE GENIUS OF THE ORGAN.

IV.

In the realms of counterpoint, the organ exercises its most effective and abiding power. This power arises from the "evenness" of organ tone, to a very large extent, a faculty quite distinct from sympathy, but, all the same, a great power, because its steady, unflinching strength, and continuity are eminently favourable to the building up of what may be called musical logic, or in other words that constantly sustained purpose, which makes counterpoint an intellectual as well as emotional art, a form of musical algebra in which the signs and quantities are expressed in sound. It is in the enunciation of counterpoint, especially in its more popular fugal form, that the organ exercises its most abiding influence, not only by special aptitude for such art-work, but also because counterpoint itself is the most immutable of all types of musical thought. The evenness of organ-tone, though exercising such marked artistic power, is in itself an artificial production. It arises from the absence of the varying tone-power which more or less characterises all wind instruments producing only successions of single tones of different qualities, compasses, and effects; it springs from the pervading completeness and the extension of the different registers throughout the entire range of a given set of keys, and it arises from the unique organ power of passing from note to note in sounds exactly equal in force and quality at the points of production and cessation. As the various registers employed in the enunciation of counterpoint are "mixable," there is an absence of the orchestral difficulties to be encountered in counterpoint not assigned entirely to the mass of stringed instruments, and even the strings of the orchestra lack the evenness of *timbre*, the absolute and all-pervading continuity of the organ. The orchestral difficulties here alluded to as specially felt in contrapuntal music are, the impossibility of keeping a large mass of instruments of such widely different powers employed consistently and constantly in the expression of a type of musical thought in which equality in the various parts concerned is a primary condition, and in the dealing with effects which are those of individuality and contrast, and which build up climaxes rather than evolve logical progressions chiefly dependent upon the continued and unswerving sustentation of musical types and figures.

E. H. TURPIN.

STORY OF THE OLD ORGAN IN THE CATHEDRAL, "BEATÆ MARIÆ VIRGINIS," IN WOLFENBUTTEL.

Written from information in existing documents by SELMAR MULLER, and translated by F. E. T.

V.

The first organist at the Cathedral was Christopher Selle, who filled the office until 1623. His successor, Melchior Schild, who took duty for the next three years, was followed by his brother Ludolph from 1623 to 1630. After an interval of two years, during which Delphin Strunck officiated, Ludolph Schild returned to his post, where he remained until 1637. Sylvester Hanike only stayed a year, then came Johann Benedictus Papst, with an unusually long term of office, from 1678 to 1720. In the July of this year he died at the age of 80, and was followed by his son and assistant, Zacharias Benedictus Papst. Melchior Schild was also celebrated as a composer, his two chorals "Christ, der du bist," and "O Vater, allmächtiger Gott" being still in use, and the latter one much admired.

He died in 1668, probably in Hanover, where he had been settled as organist for many years.

In the year 1726, during the time of Zacharias Papst, the organ was restored by the Court organ builder, Johann Andreas Graff, when two new stops were added, a viola di gamba, 8 feet, and flauto traverso.

The specification of the organ after the restoration of 1726 is given below:

I. UPPER MANUAL.

- | | |
|---------------------------|-----------------------------|
| 1. Principal, 8 feet | 8. Nachthorn, 4 feet |
| 2. Rohrflöte, 16 feet | 9. Quinta, 4 feet |
| 3. Spitzflöte, 8 feet | 10. Cimbél, 1 rank |
| 4. Trumpet, 8 feet | 11. Mixture, 4 ranks |
| 5. Viola di Gamba, 8 feet | 12. Principal bass, 12 feet |
| 6. Octave, 4 feet | 13. Gedackt, 8 feet |
| 7. Gemshorn, 4 feet | 14. Sub-contrá, 32 feet |

II. CHOIR IN LARGE CASE.

- | | |
|-----------------------|---------------------|
| 1. Quintatön, 8 feet | 5. Cimbél, 2 ranks |
| 2. Regal, 8 feet | 6. Quinta |
| 3. Blockflöte, 4 feet | 7. Schwegel, 1 rank |
| 4. Octave, 2 feet | |

III. CHOIR IN SEPARATE CASE.

- | | |
|---|---------------------------|
| 1. Principal, 8 feet | 6. Octave, 4 feet |
| 2. Quintatön, 16 feet | 7. Spitzflöte, 4 feet |
| 3. Hautbois, 8 feet | 8. Dwarf flute, 2 feet |
| 4. Gedackt, 8 feet | 9. Quinta, 1½ foot |
| 5. Flauto traverso, 8 feet (chamber tone) | 10. Cimbél, 2 ranks |
| | 11. Sesquialtera, 2 ranks |

PEDAL.

- | | |
|----------------------------|-----------------------|
| 1. Principal bass, 16 feet | 4. Trumpet, 8 feet |
| 2. Trombone, 16 feet | 5. Cornet, 2 feet |
| 3. Lieblich bass, 8 feet | 6. Bauerflöte, 2 feet |

In all thirty-eight stops with tremulant, &c.

(To be continued.)

THE ORGAN AND THE CLASSICS.

A Lecture given by FRANK J. SAWYER, D. Mus. Oxon., F.C.O.

PART II.—CONTINUED.

In considering the organ in the lives of Haydn, Mozart, and Beethoven, it was our duty to endeavour to see why the instrument had exerted so little influence over them. In considering Mendelssohn's life, the opposite is our task. Firstly, I would suggest that Mendelssohn took to the organ, because of the contrapuntal bent of his genius. I shall, perhaps, not be assailed if I say that Haydn and Mozart, and especially Beethoven, were not geniuses of a contrapuntal nature.

I presume, as regards Haydn, none would dispute my statement. Counterpoint in Haydn was a rarity. As regards Mozart, I must qualify my remark.

Mozart, when he chose, could be a great contrapuntist, as witness the Zauberflöte Overture, the finale to the Jupiter Symphony, and the Kyrie Eleison of the Requiem Mass; but, as a general rule, he found little occasion to be contrapuntal—his effects were produceable by simpler means and less arduous outlay.

Turning to Beethoven, we find counterpoint, it is true; but it is of a totally different nature. In his orchestral writings we find a wonderful kind of "orchestral" counterpoint, which maintained the individuality of each instrument and of its part, but yet is not akin to ordinary counterpoint.

Again, with the greatest admiration for the greatest of the classics, we cannot call Beethoven's fugues successes.

The non-contrapuntal nature of their geniuses would, therefore, be an additional means of turning them from the organ, the instrument which, of all others, seems—if I may say so—to live on counterpoint.

In Mendelssohn, on the other hand, we find one, the mathematical bent of whose mind was, from the earliest time, forced by old Zelter into such a severe training of counterpoint and fugue that it blossomed in the most marvellous way. Look at that wonderful Fugue in D in the characteristic pieces dedicated to Berger, and written at the age of 12!! It was but natural that with this early proclivity so strongly developed, when Bach's writings were revealed to him, he should study them with such avidity that he knew them all by heart.

To such an one, it seems the natural sequence of events that he should become a great organist. Even alone his devotion to the great Sebastian would drive him to it in order to be able to play Bach's very grandest compositions—his organ writings.

Such, then, are the deductions which I draw to show us why one classic writer should excel so highly in what the others so lightly passed over.

As regards Mendelssohn's performances, I propose to lay before you some of the newspaper accounts of his organ-playing during his visits to England. First and foremost amongst them we find Dr. Gauntlett's articles in the MUSICAL WORLD, September 15th, 1837, the result of the performances at St. Paul's Cathedral, on September 10th, and at Christ Church, Newgate Street, on September 12th.

He writes: "It was not that he played Bach for the first time here—several of us had done that; but he taught us how to play the *slow* fugue, for Adams and others had played them too fast. His words were 'Your organists think that Bach did not write a slow fugue for the organ.' Also, he brought out a number of pedal fugues, which were not known here. We had played a few, but he was the first to play the D major, the G minor, the E major, the C minor, the short E minor, and others. Even in those that were known he threw out points unsuspected before, as in the A minor fugue, where he took the episode on the swell, returning to the great organ when the pedal re-enters, but transferring the E of the treble to the great organ, a bar before the other parts, with very fine effect. This shows that, with all his strictness, he could break a rule. One thing which particularly struck our organists, was the contrast between his massive effects and the lightness of his touch in rapid passages. The touch of the Christ Church organ was both deep and heavy, yet he threw off arpeggios as if he were at the piano. His command of the pedal clavier was also a subject of general remark."

On the first occasion mentioned, when on September 10th he played at St. Paul's, the verger, finding that the people did not leave the Cathedral, made the organ-blower leave off and thus cut the wind off towards the end of the Prelude and Fugue in A minor of Bach.

As regards the various fugues he played, some of you may, perhaps, remember that when in Switzerland he wrote that if at Munich he could get practice on a good organ he really meant to conquer some of Bach's greatest organ works—the G minor Fugue and the Toccata in F he especially mentions.

(To be continued.)

THE LARGEST ORGAN IN THE WORLD.

The grand organ for the Town Hall of Sydney, New South Wales, now in course of building by Messrs. William Hill and Son, will contain 126 speaking stops, distributed between five manuals and one pedal clavier, besides numerous accessory couplers and other movements. It will thus greatly exceed in dimensions the organs in the Town Halls of Melbourne and Adelaide, both built by Messrs. Hill, which contain 66 and 38 sounding stops respectively.

Perhaps the most remarkable feature in the specification is the 64-ft. reed on the pedal, which, it seems to be believed, will have a great effect as a bass for the full organ. It will be a striking reed of true length.

The organ is being constructed entirely on the pneumatic principle, of a kind specially devised by the builders, and will be blown by a gas engine.

The case has been designed by Mr. Arthur G. Hill, F.S.A., and accepted by the Municipal Council. It will be of great size, and hold, in the centre, the 32-ft. metal pipes. The style is Northern Renaissance.

The following is the specification:—

GREAT ORGAN, CC TO C.

	ft.		ft.
Contra Bourdon (tenor C)	32	Harmonic Flute	4
Bourdon	16	Principal	4
Double Open Diapason...	16	Octave	4
Open Diapason, No. 1 ...	8	Gemshorn.....	4
Open Diapason, No. 2 ...	8	Twelfth.....	3
Open Diapason, No. 3 ...	8	Fifteenth.....	2
Open Diapason, No. 4 ...	8	Mixture, 3 Ranks	—
Harmonic Flute	8	Cymbal, 4 ranks.....	—
Viola	8	Sharp Mixture, 4 ranks ..	—
Spitz Flöte ..	8	Furniture, 5 ranks	—
Gamba	8	Contra Posaune	16
Höhl Flöte	8	Posaune	8
Röhr Flöte	8	Trumpet	8
Quint.....	6	Clarion	4

SWELL ORGAN, CC TO C.

	ft.		ft.
Double Open Diapason ..	16	Twelfth	3
Bourdon	16	Fifteenth	2
Open Diapason	8	Harmonic Piccolo	2
Viola di Gamba	8	Mixture, 4 ranks	—
Salicional	8	Furniture, 5 ranks	—
Dulciana	8	Trombone.....	16
Vox Angelica	8	Bassoon.....	16
Höhl Flöte	8	Horn	8
Octave	4	Trumpet	8
Gemshorn.....	4	Cornopean	8
Harmonic Flute	4	Oboe	8
Röhr Flöte	4	Clarion	4

CHOIR ORGAN, CC TO C.

	ft.		ft.
Contra Dulciana.....	16	Lieblich Flöte.....	4
Open Diapason.....	8	Twelfth.....	3
Gamba.....	8	Fifteenth.....	2
Dulciana.....	8	Dulcet.....	2
Flauto Traverso.....	8	Dulciana Mixture, 3 ranks.....	—
Höhl Flöte.....	8	Bassoon.....	16
Lieblich Gedackt.....	8	Vox Humana.....	8
Octave	4	Clarinet.....	8
Violino.....	4	Oboe.....	8
Celestina.....	4	Octave Oboe.....	4

SOLO ORGAN, CC TO C.

	ft.		ft.
Quintaton.....	16	Flauto Traverso	2
Open Diapason	8	Contra Fagotto	16
Violin Diapason	8	Cor Anglais	8
Flauto Traverso	8	Corno di Basetto.....	8
Doppel Flöte	8	Orchestral Oboe	8
Stopped Diapason	8	Harmonic Trumpet	8
Viola	3	Octave Oboe	4
Octave	4	Contra Tuba	16
Flauto Traverso	4	Tuba	8
Harmonic Flute	4	Tuba Clarion	4

ECHO ORGAN, CC TO C.

	ft.		ft.
Viol d'Amour	8	Glockenspiel, 4 ranks.....	—
Unda Maris, 2 ranks	8	Echo Dulciana Cornet,	
Lieblich Gedackt	8	4 ranks	—
Viol d'Amour	4	Basset Horn	8
Flageolet	2		

PEDAL ORGAN, CCCCC TO F.

	ft.		ft.
Double Open Diapason, wood	32	Violoncello	8
Double Open Diapason, metal	32	Bass Flute	8
Contra Bourdon	32	Twelfth	6
Open Diapason, wood	16	Fifteenth	4
Open Diapason, metal ...	16	Mixture, 2 ranks	—
Violone	16	Mixture, 3 ranks	—
Gamba	16	Mixture, 4 ranks	—
Dulciana	16	Contra Trombone, wood	64
Bourdon	16	Contra Posaune, metal ...	32
Quint	12	Posaune	16
Octave	8	Trombone	16
Prestant	8	Bassoon	16
		Trumpet	8
		Clarion	8

COUPLERS, etc.

Great to Pedal.	Solo to Great.
Swell to Pedal.	Solo Octave.
Choir to Pedal.	Choir to Great.
Solo to Pedal.	Swell to Choir.
Swell to Great.	Solo to Choir.
Swell to Octave.	Echo to Swell.
Swell to Sub-Octave.	Pedal Organ to Great Pistons.

8 Pneumatic Combination Studs to Great Organ.
8 Ditto to Swell Organ.
7 Ditto to Choir Organ.
7 Ditto to Solo Organ.
3 Ditto to Echo Organ.
6 Combination Pedals to Pedal Organ.
4 Ditto to Great Organ.
Swell Tremulant by Pedal.
Solo ditto by Pedal.
2 Pedals to Couplers, Nos. 127 & 128.

The combination studs are placed below their respective clavier. The draw-stop jambs are placed at a convenient angle, the knobs being of solid ivory, and so arranged that the whole come within easy reach of the performer. The internal width of the instrument is 80 feet, with a depth of about 26 feet. A great amount of fine "spotted" metal is used in its construction, with zinc for the larger pipes. The builders have themselves drawn up the specification of stops

REVIEWS.

Three Organ Pieces. E. Cuthbert Nunn (Weekes and Co., Hanover-street). An Andante in G minor, a Gavotte in C, with a quaint Musette by way of episode on a double pedal, and a Romance in F. In all three pieces there are musicianly thoughts, a due regard for legitimate organic effects, and a good deal of interesting detail.

Slow Movements from Beethoven's Pianoforte Works, arranged for organ by J. T. Pye, Mus. Bac., F.C.O. (E. Ashdown, Hanover-square). These are from the Sonatas Nos. 1, 3, 5, 7, 8, and 11, the latter transposed from E flat into F. They are

very carefully and thoughtfully transcribed, with an equal regard for organic effects, and for the composer's original text. These movements will make an acceptable addition to the library of the organ-player.

Andante Sostenuto in E flat for Organ. E. H. Smith (Weekes and Co.). An exceedingly pleasant, sedate piece of organ writing, specially suited for use as an opening voluntary.

Nocturne No. 11 (Chopin.) Arranged for organ by E. Silas (Weekes and Co.). A tasteful and, as might be expected, most artistic transcription; highly effective in its new form.

Romanze and Liebeslied, Henselt transcribed for Organ by W. G. Wood (Weekes & Co., Hanover Street). Two graceful movements, adapted with admirable skill, and forming excellent organ pieces.

Six Short and Easy Pieces for the Organ. Charles Steggall (Novello & Co.). Under a characteristically modest title, we have here half-a-dozen effective and musicianly movements, excellent for solo use and as soft voluntaries. They all move gracefully and quietly as Andantes and Allegrettos, and one movement has already found its way to popularity in the author's instruction book for the organ, for which he writes and on which he plays so well. All organists should possess these useful movements.

Original Organ Compositions. G. F. Vincent. Vol 2 (W. J. Willcocks & Co., Berners Street). This volume includes four books of various types of organ pieces. The Offertoire and Fugue in B flat is an interesting and elaborate work. The Fugue, on a telling subject, and effective, well-varied treatment, is a movement reflecting honour upon the composer's musicianship.

SPECIFICATIONS.

CLEVELAND, U.S.—As a typical specimen of the kind of scheme for a small organ now finding favour in America as combining variety with solidity of tone, the specification of the new organ opened on May 24th, in the German Church of St. Paul, will be found interesting.

GREAT ORGAN.			
	ft.		ft.
Bourdon	16	Octave	4
Open Diapason	8	Twelfth	3
Dulciana	8	Fifteenth	2
Melodia	8	Trumpet	8
SWELL ORGAN.			
	ft.		ft.
Open Diapason	8	Violina	4
Keraulophon	8	Oboe	8
Stopped Diapason	8	Bassoon	8
Flute Harmonic	4		
PEDAL ORGAN.			
	ft.		ft.
Bourdon	16	Open Diapason	16
MECHANICAL REGISTERS.			
Great to Pedal Coupler.		Tremolo, Bellows, Signal, Combination Pedals, and a Balanced Swell Pedal.	
Swell to Great Coupler.			
Swell to Pedal Coupler.			

This organ has been erected and built by the Wirsching Church Organ Co., of Salem, Ohio.

RECITAL NEWS.

ROTHERHITHE.—An organ recital was given at Holy Trinity Parish Church, Rotherhithe, on May 20th, by Mr. Ernest R. Foster, with the following excellently-rendered programme:—

Adagio, Op. 27, No. 1.....	Beethoven.
Fugue in F.....	E. R. Foster.
Barcarole (Fourth Concerto).....	Bennett.
Toccata con fuga (D minor).....	J. S. Bach.
The programme of the weekly recital given on May 27th was as follows:—	
Air, varied, in B flat.....	Filippo Capocci.
Prelude and Fugue in G.....	Mendelssohn.
Air and Variations in A.....	Hesse.
Flute Concerto.....	Rink.
"The Lord is my strength".....	E. R. Foster.

CHRIST CHURCH, HENDON.—An organ recital was given by Mr. H. A. Wheelodon, F.C.O., on May 27th. Fantasia in A flat, O. Guiraud; Marche Triomphale, F. Archer; Canzone, A. Guilman; Finale (Sonata X), J. Rheinberger.

Notes.

A programme of the Sacred Harmonic Society, of the date December 27th, 1850, is thus headed: "The object of this Society is to encourage the practice and performance of psalmody, chanting, services, anthems, oratorios, etc., and to afford the religious public opportunities of hearing the best sacred music of every description uncontaminated by the metricious style of the theatre." The boundary lines of the Society were naturally expanded in obedience to the more dramatic treatment of sacred art during the past forty years, and under the influence of a wider range of thought on the part of the lovers of sacred and serious music. This influence has been felt to a large extent in the organ-playing world, as in other directions. With an accomplished organist, fine orchestra, and cultivated conductor, there would be legitimate scope for the performance, and one might add further development, of the organ concerto (accompanied, of course, by the orchestra) at the Sacred Harmonic concerts.

A recital programme, played by the late eminent organist, George Cooper, in 1857, has a curious and suggestive arrangement in the statement of effects, combinations, and stops used, a plan partly carried out in Mr. Best's programme, thus: Adagio, Spohr (in this the diapasons and solo stops will be exhibited); Fugue in A minor, Bach (full organ)—this treatment was quite the fashion in handling Bach's Fugues, even thirty years ago; "He layeth the beams," Handel (the coropean and contra-fagotto will here be used); "He rebuked the Red Sea," Handel (this piece will show the power of the pedal organ, which, by the way, had four stops, including a great quint); Andante Italian Symphony (the pedal violone and cremona will be used). Here is a hint for those called upon to open organs and play recitals, and a suggestion for the development of the descriptive programme.

Organists will note with pleasure that Dr. Stainer has become Sir John Stainer. The many gifts and high attainments of the former organist of St. Paul's, his great position and high social standing as a musician and as a cultivated scholar, together with his responsible office as Government Inspector of Music, make the honour one of exceptional appropriateness. Sir John Stainer is a vice-president of the College of Organists, and an examiner for the London University.

The death of Mr. G. Gray, at the age of seventy-three, is announced. For many years he had been connected with St. Patrick's, Dublin, and was a cathedral singer for some sixty-three years. His name will be remembered as the founder, in 1851, of the Choir Benevolent Fund, in London.

On Coronation, the 28th, a grand service will be held in Westminster Abbey. Berlioz's "Te Deum," Dr. Bridge's "Jubilee Anthem," Gibbon's "Hosanna," and Handel's "Zadok, the Priest," will be performed. A part of the collection will be devoted to the Gibbon's statute fund. Professor Stanford will conduct the "Te Deum," Dr. Bridge playing the obligato organ part, and conducting the rest of the music selected.

In his interesting observations made upon the occasion of the reinterment of the remains of Dr. Maurice Greene in St. Paul's Cathedral, Mr. W. A. Barrett remarked that Greene was the first organist who held the office of vicar-choral at St. Paul's. He was organist at St. Dunstan's in the West (Fleet Street) in 1716, and held the same office at St. Andrew's, Holborn, before becoming organist at St. Paul's. He became organist of the Chapel Royal in 1720, Professor at Cambridge in 1730, and "Master of the King's Musick" in 1730. His organ playing gave rise to a new style of performance; he was one of the first who brought into prominence the solo stops, and is to be counted as a pioneer of the modern school of organ-playing.

At Manchester Cathedral, in connection with the Whit Monday great annual demonstration and procession of the Manchester Sunday Schools, a novelty was introduced into the service by selections of music for the organ and stringed instruments. Mr. Pyne played the organ. The music selected for the occasion was a Sonata in G major (St. George), Sonata in C major (Mozart), and a Corelli Concerto in C major.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, June 12th, the library will be opened from 7 to 8. At 8 the same evening, at the Bloomsbury Hall, Mr. E. H. Turpin will complete his "Remarks on Elementary Orchestration." Students are again requested to bring copies of Beethoven's Sonatas for reference. June 26th, Lecture by Dr. C. W. Pearce, on "Further Modifications of Day's System of Harmony, suggested from an Educational Point of View;" July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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PARIS, March 8th, 1888.

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AMALIA STRAKOSCH,
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The Musical World.

LONDON: SATURDAY, JUNE 9, 1888.

"Musical World" Portraits.

JOSEPH BARNBY.

There are probably few living musicians who can point to a career so steadily progressive in all branches of the art as Mr. Joseph Barnby, the subject of this week's sketch. A boy who at the age of ten was a musical teacher, and an organist at twelve, might reasonably be expected to do sound work in a sphere wherein so much is done that is fitfully brilliant, and so little that is of abiding strength. But, from childhood to mature manhood, Mr. Barnby's work has belonged altogether to the latter class.

As far as the outward circumstances of life are concerned, there is not much to record of a startling nature. We believe that Mr. Barnby has never been captured by wild Highlanders, and carried into the Scotch hills, thence to emerge, meteor-like, upon an astonished world. Born in York, he was at a very early age admitted to the Minster as a chorister, and, as we have said, was teaching music by the time he was ten years old. Leaving York for London, he soon distinguished himself honourably at the Royal Academy, being a close second to Arthur Sullivan in the competition for the Mendelssohn Scholarship. At eighteen he was appointed to a post as organist, which had been held before him by such notable men as Dr. Hopkins and Mr. J. Coward—whose shoes were doubtless hard to fill; but Mr. Barnby filled them well. Soon after this he began to make his mark as a composer of part-songs, one at least of which, "Sweet and Low," will always be popular. Three years later he organised the choir whose performances are so deservedly famous, and which testify, perhaps, in a more marked degree than any other of his achievements, to Mr. Barnby's capabilities. For the work done by that choir is of two-fold value, not the least important part being the introduction of works more or less unknown in England, and the revival or production of which has been a distinct gain to art. Such works have included Bach's Christmas Oratorios and Two Passions, Beethoven's Mass in D and Choral Symphony, Dvorák's "Stabat Mater," and, perhaps, most important of all, Wagner's "Parsifal." But, apart from this question of the value of the works thus produced, it is impossible to overrate the influence exerted by Mr. Barnby's choir upon the standard of choral performances throughout the whole musical world. His choir has attained a point not far short of executive perfection. There are plenty of such bodies which can touch either extremes of the scale of expression, and roar alternately as loudly as the bull of Bashan, or as gently as any sucking-dove. But there is none which has so absolute a command of all the intermediate gradations and nuances, or which can render that most difficult of effects, the *decrescendo*, with such perfect delicacy. To have organised and lifted a choir to such pre-eminence is an achievement not to be easily exaggerated, and Mr. Barnby has in this way set up a standard of infinite use. As a composer, no less than a choral trainer, Mr. Barnby has won enviable distinction. His writings have always been marked by a complete earnestness of purpose, and loyalty to truths of art. His larger works have been the motet, "King all Glorious," for soli, orchestra, and chorus, and "Rebekah," an oratorio, both of which were produced by his choir at the Albert Hall, and a cantata, "The Lord is King," written for a Leeds festival. Besides these, he has given us a multitude of lesser works, very largely consisting of church music, but including many very beautiful songs and part songs.

Three years ago the authorities of Eton College appointed Mr. Barnby to the post of Precentor and Director of Musical Instruction at that institution, where he has continued the good work to which he has been so devoted.

ANALYTICAL PROGRAMMES.

Amid the voluminous correspondence which has poured in upon us, with reference to what has come to be called—from one point of view, rather unjustly—"The book nuisance," are not a few appeals, couched in terms very like reproach, that we should not as yet have taken up the editorial cudgels in behalf of the determined stand now being made in many quarters against an obvious grievance. The truth is, we consider we have rendered the best service that it lay in our power to give to the cause of our complainants, by allowing them to be their own spokesmen. A pretty long course of observation has caused us to favour the belief that, whenever the public, throwing off for the nonce its proverbial apathy, is resolved to have a thing, it will eventually get it; but, on the other hand, that the course of events by which this is brought about is likely to differ in many essential particulars from the programme of more or less hostile action, apt to be drawn out by "indignant correspondents." Between the passive resistance of the non-purchasing policy recommended by one, to the more aggressive suggestion made in last week's columns by an irate solicitor, there lies a wide margin; but in the case of each, and of any imaginable intermediate proposal, there is the same element of weakness—in the improbability, namely, of finding a sufficient number of persons willing to take the trouble to enforce their views by concerted action. Really this is the "booking" and "fee question" over again. Most play-goers will remember the time when the advertised prices of admission gave an altogether illusory notion as to the actual cost of a visit to the theatre. The unfortunate visitor found his way literally bristled with extortion, from the initial act of purchasing his ticket at the box office and past harpeys of the cloak-room to the very moment of taking possession of his seat or box when a last tip for "programme" was severely expected. In that case, as in the present, the Press can fairly claim the credit of having given the first impulse to reforms which presently followed. When once the ball was set rolling, letter followed letter in the daily and weekly papers, and the grievance, together with all sorts of prescriptions for its immediate remedy, got to be fairly impressed upon the public mind. But the remedy itself came gradually, and was brought about by quite other methods than those suggested then, as now, by indignant correspondents. There are some managers wiser in their generation than others, and to one such occurred the happy thought of abolishing fees altogether. To undertake this experiment while all rival houses still continued to draw upon this source of illegitimate profit, was of course a step involving some risk and preliminary sacrifice. But somehow, even persons whose pockets are sufficiently well lined to render them personally indifferent to the old tax, got to like that theatre and give it the preference, while, for reasons more clearly defined to themselves, the general public were quick to prove in a practical way their appreciation of the concession. They justly thought, too, that the desire thus manifested to meet the convenience of its patrons augured well for the quality of the entertainment itself, and the result—a sufficiently obvious one after the event—was, that the first theatre where fees of all kinds were abolished became also an exceptionally successful theatre. What competition, and the operation of economic laws did then for our play-houses will no doubt be done for our concert-halls. If the management of any one of the several high-class serial concerts going on will make an end to the evil complained of once and for all, other concert-givers in self-defence will be compelled to follow their example.

With regard to the analytical programmes themselves, not a word can be said other than of the heartiest approval, and our correspondents for the most part, in their indignation at the base uses these little musical guide books have lately been made to serve, and in their frequent use of the term "book

nuisance," seem scarcely to have done justice to the admirable work that has been furthered by their means, among both the masses and the classes. They have, undoubtedly, done much to raise the standard of musical intelligence in English audiences, and helped to foster a taste for compositions of the highest character, by importing some notion of the beauties of musical structure to amateurs who would not have been likely to gain that knowledge in any other way. At Sydenham, Mr. Manns did more than train an orchestra to a high state of efficiency. With the aid of the excellent critical remarks, signed with the familiar "G," he, at the same time, trained an audience to the habit of listening intelligently. Except in the case of practised musicians, an attempt to follow the complete score of a work during its performance often has the result of diverting attention from the music, instead of heightening the enjoyment. Amateurs, of very moderate proficiency, on the other hand, obtain important help towards an understanding of the composer's meaning by these sketchy outlines of the principal themes. The wonder, indeed, seems to be how any person, altogether ignorant of musical form, can find pleasure, or think he finds pleasure, in sitting out a long sonata, or a long symphony, without some such indications. The educational advantages of the "Pops," have been in like manner greatly enhanced by admirable analyses. Far, then, from the books meriting the name of "nuisance," their withdrawal would be little short of a musical calamity. The gist of these complaints is, that audiences helplessly gathered together within the walls of a concert room, are now compelled to pay a shilling for what possibly they may not want, on the pain of sitting through a long entertainment in doubt as to the very names of the performers, or of the order of the pieces they are going to hear. By all means, let us have analytical programmes, and books of song words too, but let these be sold on their merits, not by a trick. All that the public demands, after all, is, that concert-givers should play fair.

ROYAL ITALIAN OPERA.

Meyerbeer's "L'Africaine" is certainly not one of its composer's masterpieces; but it gives opportunities for scenic display which are invaluable in the hands of a manager so enterprising and courageous as Mr. Harris, and there are, moreover, some pretty songs which, given by good singers, are sure to find plenty of favour. It is not wonderful, therefore, that the performance of this work on Monday last was witnessed by a crowded and enthusiastic audience, who were properly frightened at the sea-fight between Nelusko and the Portuguese, and equally charmed with the gorgeous marriage of Selika. But the greatest interest undoubtedly centred around the performance of the three great French artists, MM. Jean and Edouard de Reszke and Lassalle, who have at length come to Mr. Harris's aid. M. Jean de Reszke has a very thankless part, for Vasco da Gama is an extremely unheroic hero, with whom it is difficult to feel any sympathy. All the help that could be given by a noble voice and genuine art to make the part a good one, was given by M. de Reszke, and, as a typical instance, his singing in the love duet was a grand performance. Madame Nordica made her first appearance in the part of Selika, and achieved therein considerable success, which was especially marked in the famous scene at the foot of the upas-tree. Mdlle. M'Intyre got as much out of the part of Inez as it was possible to get, singing throughout with much charm and sweetness. But M. Lassalle scored the greatest success of the evening, playing Nelusko, which is certainly the most clearly-drawn character in the work, with the utmost dramatic force, and fairly bringing down the house by his singing of the ballad of Adamastor. M. Edouard de Reszke was an extremely good Don Pedro.

The performances of this week call for little detailed notice. On Tuesday "Traviata" was performed, Madame Albani playing the principal part. Her Violetta is known to everybody, and her conception of the part remains essentially unchanged. But the performance of "Faust" on Wednesday, the first extra night of the season, calls for special praise. Madame Nordica has in Marguerite a character whose trustful tenderness she is admirably fitted to interpret, and if in Valentine's

death scene and that in the prison, she once or twice failed to exhibit the more darkly tragic side of the unhappy heroine's story, such shortcomings were more than atoned for by the passionate fervour with which she acted and sang in the garden scene. MM. Jean and Edouard de Reszke were alike excellent in the parts of Faust and Mephistopheles, the tenor especially singing with the utmost intensity and power. It would be hard to find a better *ensemble* than these artists, with Mdme. Nordica, and Mdle. Bauermeister as Marta, made in the garden scene. Signor del Puente was a thoroughly good Valentino, and Mdme. Scalchi's Siebel was as interesting a performance as it has always been.

Concerts.

THE SARASATE CONCERTS.

What had been announced as the "fourth and last" of these recitals was given on Saturday afternoon, at St. James's Hall, which was literally overflowed by the great crowd which assembled to hear the famous Spaniard's performance. So great, indeed, was that crowd, that an additional recital will be given to-day. The chief feature of Saturday's concert was the performance of the violin concerto, by M. Emile Bernard, which afforded Senor Sarasate ample scope for the display of his superb skill. The work is one of considerable interest and charm, and, from the technical point of view, constructed with a good deal of skill. There is no need to dwell upon the qualities which make all Senor Sarasate's performances so admirable. The fulness and purity of tone, and the brilliance of execution, to which we are accustomed, were all shown as admirably as ever, and it will be the wish of all that Senor Sarasate's farewell may not be a long one.

DR. HANS VON BÜLOW'S BEETHOVEN RECITALS.

St. James's Hall was fairly well filled last Monday afternoon on the occasion of the first of this series of recitals; but, taking into consideration the number of students in and near London who play Beethoven's pianoforte works, an overflowing audience might reasonably have been expected to have assembled to hear six sonatas and two sets of variations interpreted by one of the greatest of pianists, who is, moreover, heard at his best in the works of Beethoven. The sonatas given were Op. 2, No. 2 in A major; Op. 10, No. 2 in F; Sonata Pathétique, the two of Op. 14, and the sonata known as the Pastoral. The variations were the Twelve on a Russian Dance Song, and the Six on an Original Theme, Op. 34. The "Russian" variations were taken unusually fast, and thus converted into an effective concert-room piece. The other set of variations was ushered in with the opening bars of the Andante in F. Bülow's method of linking his pieces is often highly interesting. In common with many pianists, Bülow tries, but without much success, to put down the silly practice of applauding between the movements of a sonata. Audiences like to hear themselves as well as the performer, and it is useless for the artist to show by every means in his power that he wishes to glide into the next movement without a break, for audiences, like Wordsworth's "little maid," will have their way. A detailed account of the rendering of each sonata is not called for; the happy blending of intellect and feeling, which precludes academical coldness on the one hand, and weak sentimentality on the other, was everywhere apparent. The scherzo of the "Pastoral," and the slow movement of the "Pathétique" (in which the usual habit of quickening the pace at the entrance of the second subject was not followed) were among the most generally admired performances. The rendering of the entire Sonata in G, op. 14, was full of grace and tenderness. The middle movement in the E major Sonata, op. 14, was taken unusually fast; but it is said that Beethoven himself played this movement more like *allegro furioso* than *allegretto*, as he has marked it. The remaining three recitals will take place on successive Tuesday afternoons.

RICHTER CONCERTS.

Herr Richter provided a very interesting programme for last Monday's concert, including two novelties. Of these the one which excited most interest was "An overture to Shake-

spere's comedy 'Twelfth Night,'" by Dr. Mackenzie. The Principal of the Academy has chosen for illustration in this overture the story of the letter through which Malvolio is led to believe he is beloved by his mistress, and whereby he is induced to all manner of extravagances, which result in his being sent into durance vile for a lunatic. Dr. Mackenzie's music can scarcely be said to be the most faithful reflex of his programme. But the composer's sound musicianship has nevertheless produced a learned and most interesting work, which received the hearty applause of a large audience. Her Mottl's orchestral arrangement of Liszt's fanciful, and, in many respects, beautiful tone-poem "St. Francis of Assisi preaching to the birds," received a somewhat cold recognition from the audience. The adapter has done his work extremely well. An extremely clever violin player, M. Henri Marteau, made his *début* on this occasion in Max Bruch's Concerto in G, a work which has now become a recognised *cheval de bataille* for violinists. Notwithstanding his youth, for we understand he is only 16, M. Marteau played this fine work with easy command of its difficulties, and, what is more, with true earnestness of artistic feeling. His intonation was occasionally at fault, but this may have been due to nervousness, and we shall expect to see great things of the young artist in the future. The remainder of the programme was made up of Haydn's delightful Symphony in C, the Introduction to Act III. from the "Meistersinger," and Beethoven's Symphony, No. 4, in B flat.

PHILHARMONIC SOCIETY.

The Philharmonic Society's concert last week had two special attractions. The one was the appearance of Herr Svendsen, the Norwegian composer, who has been engaged to conduct the last concerts of the season, in the absence of Mr. Cowen, who has gone to "another place." Herr Svendsen's high qualities as a composer were shown in the Symphony in D, which he introduced then for the first time to a Philharmonic audience. His sympathies are by no means confined so exclusively to "national" music as those of the other Norwegian musician whom we have heard so recently, Herr Grieg, whose speech instantly bewrayeth him; and there is in the present work a breadth of thought, which can only be the accompaniment of wide and eclectic sympathies. So richly coloured and imaginative a work is a valuable addition to the Philharmonic repertory. The other attraction to which we have referred, was the production, for the first time in London, of Mr. J. F. Barnett's Pastoral Suite for orchestra, which was originally performed in 1881 at a Norwich Festival, but which has been since modified, and for the better, by the addition of a love duet, supposed to take place between two of the poetical rustics, of whose pleasures and emotions at harvest-time the whole work is descriptive. As in most of Mr. Barnett's compositions, there is a great deal of very pleasant melody and graceful orchestration. Mr. Barnett has certainly done well to revive so agreeable a work. Mr. Alfred Hollins, the pianist from the Normal School for the Blind, also gave a very interesting performance of Beethoven's Concerto in E flat, and the skill with which the disadvantages consequent upon his infirmity were surmounted, no less than the depth of musical feeling displayed, proved the performer to be a genuine artist.

MISCELLANEOUS.

Mr. Ralph Livings, a clever pianist, was assisted at his morning concert at the house of Mr. and Mrs. Henry Brassey, 6, Cromwell Houses, on Thursday, May 24th, by an array of talent such as is rarely heard at a morning concert. For Madame Minnie Hauk was there, and sang, as Minnie Hauk only can sing, the "Manon" air and gavotte by Massenet; a volkslied, by J. Brahms; and J. Sachs's "Birthday Song"; and yet another sweet little song in response to an enthusiastic recall. Miss Pauline Cramer and Mr. W. Nicholl, a pair it is always delightful to hear, sang a duet from the "Götterdämmerung." Madame Antoinette Sterling sang Mozart's recitative "A questo seno," and Canzonetta "Quando Nuo," and Arthur Sullivan's "Sleep my love, sleep." Mdle. Marie de Lido was heard to great advantage in Meyerbeer's "Roberto Ah, tu che adoro," and Rosalind Ellicotts "A dream of Heaven." Mr. Ernest Birch sang his own song, "The Water Lily." Mr. Ralph Livings himself played R. Schumann's "Warum," and "Vogel als Prophet,"

J. Raff's "La Fileuse," and F. Chopin's "Impromptu," and accompanied Herr Gompertz in a setting for pianoforte and violin of Grieg's Sonata in F and in Spohr's "Barcarole," and in Brahms-Joachim's "Hungarian Dances." Herr Curt Schultz played a solo on that strange instrument, the zither. Recitations were given by Miss Romola Tynte, who grew very pathetic over E. Goodman's "No Actress," and by Mr. Hermann Vezin, who, after reciting Lady Dufferin's "The Confessional," gave a really fine rendering of Poe's "Raven," and then Baker's "Language of Love," as an encore. Mrs. Bernard-Beere's name also appeared on the programme, but a telegram was read from that lady, announcing her inability to be present, owing to indisposition.

Miss Louise Phillips and Miss Marguerite Hall gave a very successful concert at Princes' Hall on Saturday last. Considerable interest attached to the admirable performance by the latter lady of Mr. Henschel's songs, "Lullaby" and "The sunny beam," two very dainty and clever compositions. The most notable of Miss Phillips's contributions was a charming song by Agathe Gröndahl, "Til mit Hjertes Dronning," sung with much delicacy. The concert-givers were assisted by Mr. Henschel, who sang Schubert's "Au die Leyer" and Loewe's "Die verfallene Mühle" with consummate art, and by Mr. W. Nicholl, Madame Frickenhaus, and Miss Emily Shinner, who played Bach's Preludes and Gavotte for violin with considerable skill.

A concert was given by the Society of Musical Artists, at Willis's Rooms, on Saturday last, under the direction of Mr. Alfred Gilbert. The most important feature of the programme was the performance of a new septet for flute, oboe, horn, viola, violoncello, contrabasso, and piano, by Mr. Aguilar. The septet, consisting of four movements, allegro, scherzo presto, adagio, and allegro moderato, is in many parts happily conceived, and cleverly executed, the final allegro being certainly the best. The programme also included Dr. Swinnerton Heap's piano and violin sonata in A minor, performed by the composer and Mr. Buziau, and a graceful canzonetta for cello, written by Mr. W. Wesché.

Mr. Henry Phillips, assisted by several well-known artists, gave his annual morning concert at Messrs. Collard's Rooms, Grosvenor Street, on Thursday last week. Upon the singing of such established favourites as M^{me}. Patey and Mr. Barrington Foote, who made their accustomed effect in various pieces, both of classical and popular character, it is unnecessary to enlarge. Interest was added to the occasion by the appearance of M^{lle}. Gigia Filippi, daughter of the well-known Italian musical critic, who was heard in Mozart's "Deh Vieni," and in songs by Massenet and Abt. Mention should not be omitted of the refined and sympathetic singing of Mrs. H. Davies in Dessaner's "Le retour du promis," and other pieces. Mr. Phillips sang with much taste and skill in various concerted pieces and songs, including "The Milkmaid," by Miss Mary Carmichael, who acted as accompanist throughout, and violin performances were contributed by Miss Emily Shinner and Miss Sasse.

On Tuesday afternoon Signorina Elvira Gambogi gave a concert in Lady Mackenzie's pretty drawing-rooms at 19, Harley Street. The lady herself sang with much success Gounod's "Nuit resplendissante" and Handel's "Si t'amo, o caro." Certainly the most interesting feature of the concert was the singing of Mr. Santley, who then made his first public appearance since his recent illness, giving with all his old fire Gounod's "Maid of Athens" and the air from "Philemon et Baucis," and in response to an *encore*, the popular "Here's a health unto his Majesty." Miss Fanny Davies played Rubinstein's "Staccato Study," and joined Herr Waldemar Meyer in an admirable performance of Beethoven's G major sonata for piano and violin, the violinist also playing the andante and finale from Mendelssohn's Concerto. Miss Eleanor Rees also contributed a couple of songs, rendered with her peculiar charm.

On Wednesday afternoon Mr. Oberthür gave an afternoon concert at Messrs. Collards' Concert Rooms, when he was assisted, amongst others, by M^{me}. de Fonblanque, Mr. Gilbert Campbell, and Mons. A. Cazaubon. The programme included

several compositions by the concert-giver, an especially charming item being the Berceuse for harp and violin, played by the composer and M. Cazaubon.

Next Week's Music.

THIS DAY (SATURDAY).

"Les Huguenots"	Royal Italian Opera, Covent Garden	8
Senor Sarasate's Farewell Concert	St. James's Hall	3
Mr. Edwin Bending's Concert	Royal Albert Hall	3
Madame de Pachmann's Recital	Princes' Hall	3
Mr. S. Jerrard's Dramatic Recital	Steinway Hall	3.15
Mr. Charles Gardner's	Willis's Rooms	3

MONDAY, 11.

Royal Italian Opera, Covent Garden	8.30	
Richter Concert.....	St. James's Hall	8.30
Mrs. Metcalfe's Concert.....	Steinway Hall	8.15
Concert by Artists of Covent Garden Opera	St. James's Hall	3
Mrs. L'Estrange's Concert	Steinway Hall	3.30

TUESDAY, 12.

Royal Italian Opera, Covent Garden	8.30
Mr. Templar Saxe and M. de Lennep's Soirée St. George's Hall	8
Dr. von Bülow's Second Beethoven RecitalSt. James's Hall	3

WEDNESDAY, 13.

Royal Italian Opera, Covent Garden	8.30
Mr. Lawrence Kellie's Third Vocal Recital	Steinway Hall 8
Aptommas's Harp Matinée	Steinway Hall 3
Mr. Ambrose Austin's Concert	St. James's Hall 8
Trinity College Students' Concert	
Trinity College, Mandeville Place, Manchester Square	3.30

THURSDAY, 14.

Royal Italian Opera, Covent Garden.....	8.30
Miss Marian Bateman's Pianoforte Recital	Steinway Hall 8
Herr Max Vogrich's Matinée.....	Steinway Hall 3

FRIDAY, 15.

Mr. Stanley Smith's Concert	Steinway Hall	3
Mr. Kerwan's Dramatic Recital	Steinway Hall	8.15

Music Publishers' Weekly List.

INSTRUMENTAL.

Four o'clock Polka ..	Victor D' Amilie ..	London Music Pub. Co
Marguerite ..	H. Warner Hollis ..	B. Hollis and Co.
Pastorale in A major for organ ..	W. Dawson ..	W. Dawson, Liverpool.
Practical Violin School ..	Jas. M. Fleming ..	Upcott Gill.
My only Love (Valse) ..	Odoardo Barri ..	Viaduct Pub. Co.
Les Bedouins (Marche Arabique) ..	George Asch ..	"
The British Prince (March) ..	" ..	"
May I? (Valse) ..	Luigi Berardi ..	"
The Shamrock (Lancers) ..	E. H. Prout ..	"
Ronde Bretonne (for Violin) ..	J. B. Tournour ..	"
Threads of Silver (Mazurka) ..	W. C. Levey ..	"
Six Easy Violin Pieces ..	Otto Peiniger ..	Stanley Lucas.
Claudia (Polka) ..	Ella Norwood ..	"

VOCAL.

Love's Serenade ..	Arthur Smith ..	London Music Pub. Co.
Album of Nine Songs by Shelley ..	J. Cliffe Forrester ..	Chas. Woolhouse.
Album of Twelve Songs for Children ..	" ..	"
Magnificat and Nunc Dimittis ..	J. Humfrey Anger ..	Novello.
Otello (Opera in 4 Acts) vocal score arranged by Michael Saladino, with English version by Francis Hueffer ..	Verdi ..	G. Ricordi and Co.
Zwei Lieder ..	A. Samuelli ..	Pitt and Hatzfeld.
Going Home (Quadrille) ..	Ernest R. Newton ..	Stanley Lucas & Co.
The Monk's Vision ..	Sydney Shaw ..	"
I am the Shepherd True ..	J. A. Macmeikan ..	"
Still is the Night ..	C. Schilofsky ..	"
Ever Young ..	H. Elliott Button ..	Viaduct Pub. Co.

CHESTER TRIENNIAL MUSICAL FESTIVAL.

JULY 25th, 26th, and 27th, 1888.

IN THE CATHEDRAL.

"ELIJAH"

Wednesday, July 25th,

Mendelssohn

Thursday, July 26th,

PSALM CXXXVII.: "BY THE WATERS OF BABYLON," AND
SYMPHONIC CANTATA: "SING UNTO THE LORD," for Soli and Chorus.

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SYMPHONY IN C MINOR.

Beethoven

"REQUIEM"

Verdi.

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Friday, July 27th,

SYMPHONY IN B MINOR.

Schubert

"ENGEDI"

Beethoven

"HYMN OF PRAISE,"

Mendelssohn

Friday Evening, July 27th, at 7-30.

"THE REDEMPTION"

Gounod.

IN THE MUSIC HALL.

Wednesday Evening, July 25th, at 8.

"THE GOLDEN LEGEND"

Sullivan.

Thursday Evening, July 26th, at 8.

MISCELLANEOUS CONCERT.

VOCALISTS.

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MR. EDWARD LLOYD.

MISS ANNA WILLIAMS.

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